

Designing Traditions: Student Explorations in the Asian Textile Collection

August 8 - December 7, 2008

MUSEUM OF ART

RHODE ISLAND SCHOOL OF DESIGN



ABOVE LEFT

Soo Hyun Kim (BFA 2010)

Korean, b. 1987

Textile length, 2008

Linen; plain weave, screen printed, embroidered, 52 x 53 in.

Courtesy of the artist TL70.2008.10

My design was based on the traditional Korean hemp shoes (mituri), and I was inspired by the craftsmanship of such commonplace objects. I loved the dry texture and braided structure, and I wanted to show that on my design. The process of developing the design was very free and intuitive; I researched more pictures of mituri and freely drew with ink on paper, and one of the drawings became the final design. The design was somewhat abstract, and I used linen fabrics and neutral colors to match the dry feel of the mituri.

LEFT

Joseph Aaron Segal (MFA 2009)

American, b. 1982

Tunic, 2008

Linen; plain weave, hand painted, screen printed, center back length 34 in.

Courtesy of the artist TL70.2008.29

As I learned about how the Indian tunic's form was inspired by spiritual beliefs, I became fascinated with the concept and meaning of the piece. The idea of deflecting the evil eye with mirrors became my main source of inspiration as well as concepts of fear and destruction.



BOTTOM RIGHT

Indian, Gujarat state; or Pakistani, Sindh province

Woman's tunic (detail), late 19th/early 20th century

Cotton, silk; plain weave, embroidered, mirrorwork, center back length 26 in.

Bequest of Isaac C. Bates 13.2314

ABOVE RIGHT

Korean

Man's shoes (mituri), early 20th century

Hemp; interlaced, knotted, 10 1/2 in. length

Gift of George R. Pratt 52.535.8





ABOVE

Deborah J. Kim (BFA 2009)

Korean American, b. 1986

Vest, 2008

Wool, cashmere, metallic yarn; machine knit, center back length 21 1/4 in.

Courtesy of the artist TL70.2008.38

The simple shape of the garment and the simply shaped motifs that contribute to it were the main attraction of the Indonesian man's top. I was inspired by the sense of flatness and the box-like structure. Another aspect that caught my attention was the way it looked on a human form. On a form, the shoulders of the man's top created a dimension of its own. For the shape of my garment, I wanted to stick to the basic box-like form that had interested me, but decided to bring the shoulders out a bit.

ABOVE RIGHT

Indonesian, North Sumatra, Aceh province

Man's top, first half 20th century

Cotton; plain weave, machine embroidered, resist dyed, 14 3/4 x 13 3/4 in.

Helen M. Danforth Acquisition Fund and
Gift of Paula and Leonard Granoff 2003.40.8



BELOW

Ju-Hee Maeng (BFA 2009)

Korean, b. 1986

Textile length, 2008

Cotton, synthetic fiber; jacquard weave

Courtesy of the artist TL70.2008.41

I did not want to lose the feeling of the original piece.

I was interested in the pattern on the bottom of the shoes. Nails were once placed on the bottom to protect the soles from wear. Over time the nail was removed and a pattern was left behind.

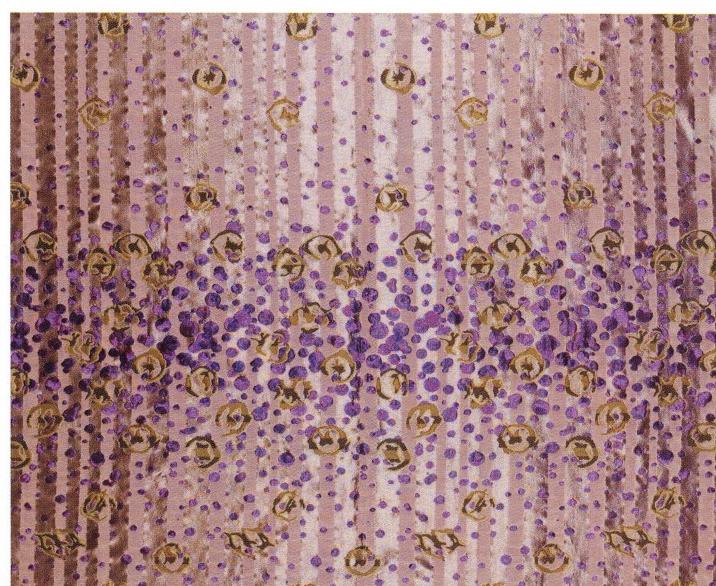
RIGHT

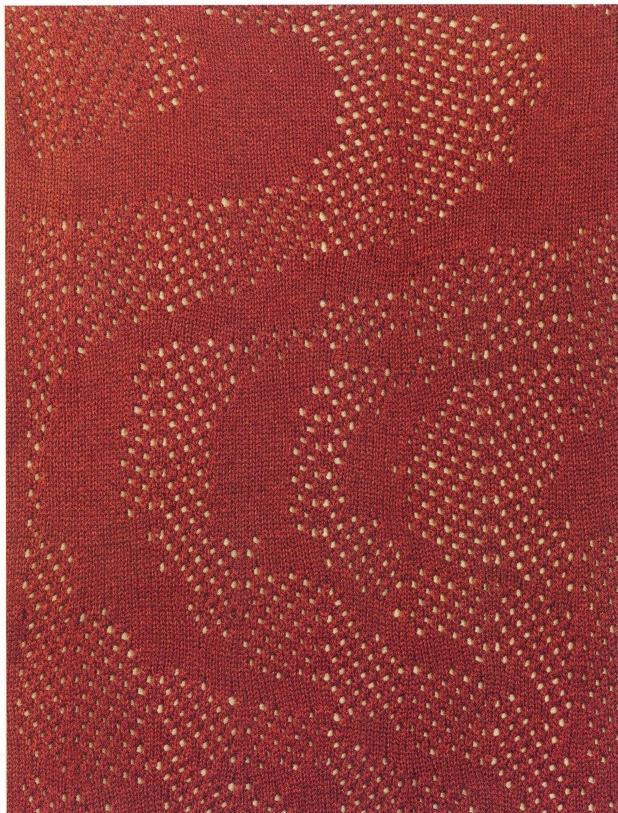
Korean

Man's shoes (taesabye), late 19th century

Silk, leather, rubber?; damask weave, appliquéd, length 10 in.

Gift of Nelson A., Laurance S., and David Rockefeller 56.082





ABOVE LEFT

Megumi Caitlin Doi (BFA 2009)

Japanese American, b. 1986

Knit sample (detail), 2008

Wool blend; machine knit, 14 x 14 1/2 in.

Courtesy of the artist TL70.2008.18

The lacy detailing of the stencils led to an in-depth investigation of lace structures created on the knitting machine. Through fully understanding the technique involved in creating lace on the knitting machine, I was able to see a parallel between the knit fabric and the carved Japanese stencils.

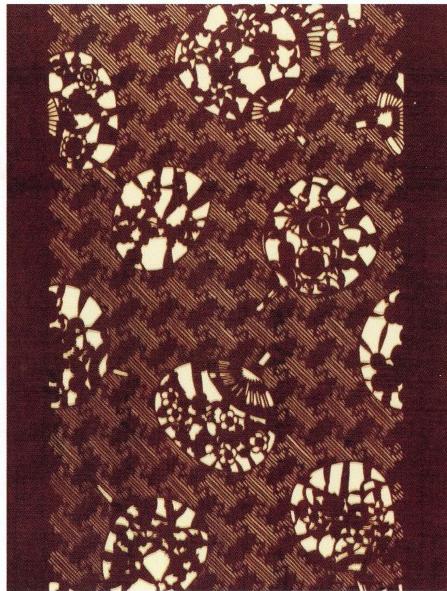
ABOVE RIGHT

Japanese

Stencil (detail), 19th century

Handmade mulberry paper (*kōzo*),
persimmon tannin, 9 1/2 x 14 in.

Gift of Mrs. Gustav Radeke 05.109



COVER IMAGES

RIGHT

Rachel Van Timmeren (BFA 2009)

American, b. 1986

Design for printed textile (detail), 2008

Handmade paper (celery fiber),

linen yarn; collage, 26 x 20 in.

Courtesy of the artist TL70.2008.23

Fascinated by the stencils' delicate surfaces, intricate details, and the careful, labor-intensive processes used to make them, I tried to capture an ethereal, sensitive quality that conveyed their incredible, almost other-worldly essence. The easily accessible natural materials required to make and preserve the many layers of thin paper that formed the stencil led me into my own exploration of everyday fibers that can be made into paper. To reference the importance of Japanese observation of nature, I created screen-printed patterns to overprint and combine with hand sewing and cutaway areas.

LEFT

Japanese

Stencil (detail), 19th century

Handmade mulberry paper (*kōzo*),
persimmon tannin, 12 x 16 1/4 in.

Bequest of Isaac C. Bates 13.472

This brochure was made possible through the support of the Office of Academic Affairs and RISD's Rantoul Fund and the assistance of Jay Coogan, Provost (2006-2008).

Thanks are owed to Anais Missakian and Maria Tulokas for their enthusiastic involvement from the project's inception and to the RISD faculty and textiles staff Liz Collins, Gina Gregorio, Brooks Hagan, and Vedrana Hrsak for their energetic willingness to participate in this project; and special gratitude to Joanne Ingersoll for her encouragement and cheer. We also acknowledge RISD's Professor Holly Hughes and former Associate Curator Pamela Parmal's 1998 exhibition *Drawn from the Collection: Part of the Fabric*, the first in what we hope will become a series of fruitful collaborations.